

THE SOUTHERN SPEECH JOURNAL

MARCH, 1952

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GEORGE W. NORRIS' "ARMED-SHIP" FILIBUSTER SPEECH OF MARCH 4, 1917

JAMES P. DEE*

During the first half of the twentieth century George W. Norris' career was truly the mystery of American politics. Scorning almost every device which practical politicians have considered indispensable, Norris continued in public life as others fell. He seemed to have an affinity for the unpopular cause, the politically unwise position; yet the people of Nebraska kept him in office for fifty years, thirty of those years in the United States Senate.

Of all the unpopular causes which Norris championed during his long career, perhaps the most unpopular was his fight against the armed-ship legislation requested by Woodrow Wilson in 1917. No other position he ever took brought down such a storm of criticism and abuse.

On the morning of March 4, 1917, Norris addressed the United States Senate in a speech that was typical of his senatorial speech-making, indicative of the way in which he met opposition, and concerned with an historically significant occasion.

THE OCCASION

During the closing days of the Sixty-fourth Congress the United States Senate was faced with a tremendous task. In addition to a large number of bills awaiting its consideration, it was also confronted with the problem of the German submarine blockade which had been resumed on January 31.

On February 26, less than a week before Congress would end, Wilson requested authority to arm American merchant ships against

*Instructor in Speech, University of Colorado. From *A Rhetorical Criticism of George W. Norris' 'Armed-ship' Filibuster Speech, March 4, 1917,* Unpublished M.A. Thesis, University of Missouri (1950).

the menace of the German submarine. He also requested authority to employ such "other instrumentalities and methods" as he, in his judgment and discretion, might feel necessary to insure America's rights on the high seas.

Congress was at first reluctant to give the President such wide power in international affairs. Not until a report was released of the infamous "Zimmerman Note," suggesting an alliance between Germany and Mexico in the event that the United States entered the war against Germany, was any action taken on the measure. On March 1 a modified version of the bill passed the House. In the Senate the administration stalwarts who tried to push the bill through but the so-called peace-bloc, led by Norris and LaFollette, insisted on debate. Although this "little group of willful men"¹ was charged with filibustering, the *Record* reveals that those who favored the legislation consumed as much time as did those who opposed it.

Around 7:30 on the morning of March 4 George W. Norris addressed the chair and spoke for about two hours. The occasion was unpropitious. The Senate had been in continuous session for three days; those senators who were in their seats had been there throughout the night, and tension was high.

THE AUDIENCE

Norris addressed four distinct audiences on this occasion: (1) a prospective audience of the entire United States Senate, (2) a listening audience of approximately seven people, (3) the American public, and (4) the people of Nebraska. Each of these audiences was hostile toward him and his position.

The attitude of his prospective audience is best revealed in a manifesto which was signed by seventy-six senators and read into the *Record* around four o'clock that morning.²

Two senators interrupted Norris during the course of his speech: Senators William Hughes, Democrat from New Jersey; and Moses E.

¹So dubbed by President Wilson after Congress closed without passing the bill. Besides Norris and LaFollette, the peace-bloc was composed of William J. Stone of Missouri, Asle J. Gronna of North Dakota, Harry Lane of Oregon, James K. Vardaman of Mississippi, Albert B. Cummins of Iowa, Moses E. Clapp of Minnesota, John W. Works of California, James A. O'Gorman of New York, and William S. Kenyon of Iowa.

²*Congressional Record*, Sixty-fourth Congress, Second Session, 4988.

Clapp, Republican from Minnesota. Toward the close of his introductory remarks Norris pointed out that just five Democratic senators were on the floor at seven fifty-five that morning. One of those five could have been Senator Hughes. Other than Senator Clapp no Republicans are known to have been present. Vice-President Marshall was in the chair.

Thus, from the *Record*, at least seven people are definitely known to have been present. Carl F. Marsh, a close friend of Norris, wrote that Norris "faced a hostile Senate as well as a hostile president, and he told me he felt sure that if there was any water in the room it was frozen to solid ice before he had completed his speech but he added 'I felt so sure I was right that I don't give a God damn.'"³

His remote audience, made up of the American public in general and the people of Nebraska in particular, were just as hostile toward Norris and his position as was his immediate audience in the Senate. The American people were never completely neutral in the early days of the first World War. Long before the United States entered it, the great majority of the American public was sympathetic toward England and her allies. In addition to the strong ties of sentiment, tradition, and commerce which bound this country to England and France, the amazingly astute propaganda campaign directed toward the American people contributed greatly to crystallizing the American sentiment. Germany was unable to counteract this propaganda and, in fact, helped it along much of the time.

Perhaps the best indication of the American mind in 1917 was the presidential campaign of 1916. Although Wilson won the election on an implied platform of neutrality, Charles Evans Hughes, the Republican candidate, polled almost one half of the popular vote on an implied platform of intervention. By March 4, 1917, at least twelve more Americans had been killed in the blockade, and feeling against Germany was mounting rapidly.

In Nebraska interest in the legislation was enhanced by a unique set of circumstances: the senior senator from Nebraska, Gilbert Hitchcock, was the leader of the administration forces trying to push the bill through the Senate while the junior senator, Norris, was one

³Letter, Marsh to Dee, January 18, 1950. This and all other letters cited are on file in the Western Historical Manuscript Collection in Columbia, Missouri.

of the leaders of the opposition. At this time, also, Nebraska was particularly sensitive to the international situation because of a large and vocal German population; Norris was embarrassing the good citizenry of the state in being willing to see America insulted. The Nebraska press exhorted the people of Nebraska to prove their loyalty and patriotism by renouncing him.

THE SPEECH

Norris opposed this bill chiefly on the grounds that, in effect, it was an illegal amendment to the Constitution. By placing in the hands of the President the authority to supply merchant ships with arms and ammunition and "the means of making use of them," he argued that Congress would abdicate its power to declare war. The Constitution expressly granted the power to Congress but the President, under this bill, could so involve the country that Congress would have no choice.

Before getting into this argument, Norris, in his introduction, tried to reestablish good relations with his audience. He asserted that he had not been offended, as some had, by the manifesto read into the *Record* earlier. He argued that Senators had the duty to discuss fully each and every piece of legislation presented them and that, if they fulfilled that duty, they could not possibly pass on all pending legislation. A special session of Congress was necessary, he maintained, and he quoted Wilson's recent address to prove it. If a special session was necessary, then why the rush to pass this particular bill? In direct refutation of the charge of filibuster he pointed out that filibuster tactics had not been used and that Senators favoring the bill had consumed more time in debate than had those opposing it.

In a further effort to reinstate himself, he declared his position unequivocally. He was not a "peace at any price" man. He was not, and never had been, partisan; "I am not going to ask or care about the politics of the President in my official action in passing on matters of legislation he may desire or request in an official way." He would be in favor of legislation permitting merchant ships to arm themselves and supply their own ammunition and gunners.

Norris first attacked the bill by pointing out that it authorized a one hundred million dollar bond issue, the funds to be turned over directly to the President. This particular issue, with all the other

issues approved during the last few weeks of the short session of Congress, he estimated would place almost a billion dollars directly in the hands of the President or the Secretary of the Treasury.

This Congress, if all their bills get through and become laws, will have saddled upon the backs of unborn generations taxes that will keep them almost prostrate. We may not pay them, we may be thinking of war and forgetting the "jokers" in these bills, and we may "get away with the goods," but our children are going to suffer. . . . There has never been in the history of the world such an instance of so much money turned over to the control of one man. There has never been in the history of the world so much power turned over to the President of the United States. . . .

Moving on to his main thesis that the proposed bill abrogated the power of Congress to declare war, Norris argued that the phrase "and the means of making use of them [arms and ammunition] meant gunners. If the President put American gunners on a merchant ship, and if that ship should attack a foreign ship, the United States would have made an attack. It did not matter that the ship was a private one; gunners — members of the United States' armed forces put there by the President — would make the attack an official act of the government. Such an attack, he hastened to point out, would not be at the direction of the President or Congress but rather of a private individual, possibly even an "official of the Standard Oil Company."

Thus, Norris reasoned, the President would have the power, if this bill were passed, to place this country in a position where war would be inevitable.

We have the sole authority under the Constitution to declare war, and while this bill does not in express terms say that we abdicate that power and turn it over to the President, it gives the President authority which . . . takes that power away from Congress just as completely as if we had amended the Constitution and taken those words out of it. . . .

Nor would it suffice to answer that the President would not put United States gunners on a private ship. Under the bill, the President would have the power to do so, and Norris "would not trust the present President of the United States with that power nor . . . any other President with it as long as we live under [the present] Constitution . . ."

To prove his point Norris pointed out in detail that the President could send "the Navy, the battleships, the torpedo boats, . . . he can send flying machines; he can send Zeppelins; he can send submarines; he can do anything he can think of that would destroy a submarine or any other vessel, for it does not have to be a submarine. Under the bill . . . his power is absolutely limitless."

Then he cited an incident that occurred in Tampico, Mexico in 1914. Huerta had seized power in Mexico but the United States had refused to recognize him. Some American sailors had gone ashore at Tampico to buy gasoline and were arrested by Huerta's men. As soon as he learned of the arrests, Huerta ordered the men released and returned to their ship. The United States demanded two things of Huerta: that he apologize for the incident and that he salute the American flag. Huerta immediately apologized, but he refused to salute the flag of a country which did not recognize him. The President ordered the Army and Navy into Vera Cruz. Nineteen or twenty American lives were lost, several hundred Mexicans were killed, and 162,000,000 dollars in reparations were required before the incident was closed. Here was an example, Norris argued, of what happened when an American President was given too much power in foreign affairs.

If Mexico had been a great nation instead of a weak one, we would have had war there and then. There is no room for doubt on that proposition.

He brought forth two other arguments against the bill but treated them only briefly. He argued, first, that the terminology of the bill defeated the very purpose for which it had been introduced. The original bill would have given the President the power to employ adequate measures to "protect such vessels and the citizens of the United States in their peaceful pursuits on the high seas." The bill as it now stood had been amended to read, "to protect such vessels and citizens of the United States *thereon*."⁴ Therefore, in order for a citizen of the United States to be protected under this bill, that citizen would have to be traveling on a United States merchant vessel. The demand for the legislation had been brought about by the deaths of American

⁴Italics inserted.

citizens traveling on foreign vessels; no one had been killed on an American vessel. Norris concluded,

So, after all your clamor and after all the furor, the bill that you propose to enact into law will be no great remedy for the particular wrong that has brought about the agitation that resulted in its introduction, and will result in its passage if it be passed.

He then argued that the principle behind the bill was inconsistent both with the laws of other nations and with the laws of the United States. He pointed out that England, as did Australia, Canada, and India, prohibited its women and children from traveling in the war zones; that the United States forbade travel in trains and on boats in Alaska carrying explosives. It just did not make sense, he argued, "that you can go to New York and go across the ocean, sleeping every night upon tons and tons of explosives . . . We have no right to demand that an American passenger shall become an insurance policy against loss of a shipload of munitions of war going from this country to a belligerent nation."

A review of the arguments in this speech reveals a certain pattern common to all: (1) The proposition is either stated or unmistakably implied; (2) it is supported by a number of particulars; and (3) the proposition and supporting particulars are repeated summarily.

Norris made little use of testimony in this speech but seemed to rely heavily on his ethical proof. His use of definition was clear, as was his example. Since the question was one of policy, arguments for or against the bill had to be conditional. His arguments were based upon the principle of *antecedent probability*.

While Norris made no direct appeal to the emotions of his audience, the speech is nevertheless based on the appeal to two specific emotions: fear and a sense of fair play or justice.

The introduction is clearly an appeal to his hearers' sense of justice, and the pathetic proof in this part of the speech is highly flavored with ethical proof; he appealed not so much to the emotions of his audience as to its character. The length and thoroughness of the introduction probably had a negative emotional impact on his hearers. In view of the circumstances a lengthy introduction, no matter how justified, might have exasperated his listeners instead of putting them in a better frame of mind.

The remainder of the speech dealing with his objections to the

bill was based entirely on an appeal to sense of pride. Coincident with this appeal was an appeal to the fear of war, which underlay the entire speech. Considering some of the remarks made by other Senators before Norris spoke — not a few had favored going to war immediately — the adequacy of such an appeal is questionable.

The speech breaks down easily into the tripartite division of introduction, body, and conclusion. The introduction and body of the speech each consumed about fifty minutes; the conclusion was nothing more than a restatement of the principal arguments in summary fashion.

Except for this preliminary organization, the speech is not well constructed. In the body of the speech, for example, Norris first put forth the argument that the bill would involve the United States in war, next took up the argument that the bill would surrender the power of Congress to declare war, moved back to his first argument, and then went on to still a third. Toward the close of the speech, he introduced a fourth argument and then returned to the first.

He was able to present a unified speech, however, by the use of such connecting links as,

But let me take up now the Senate bill and see what is provided . . .

Yet, Mr. President, I think that the bond part of this bill is its smallest evil, although that is great. Let me consider it now . . .

Here is another proposition to which I wish to call your attention . . .

Each of the individual units of argument that Norris presented was well developed and organized within itself; the structure of the speech was weak in the arrangement of those units within the whole.

Norris' style of speaking was Rhodian rather than Asiatic or Attic. His speech was characterized by its simplicity; yet it was not barren. His language was the language of the man in the street rather than of the man in the ivory tower. His address was direct and forthright. Consider the following examples:

What does that look like? . . . But let me take up now the Senate bill . . . Let us see . . . Do you get that point? . . . Listen to that, Senators . . . Did you get that? . . .

One peculiarity of his style strikingly illustrated in this speech is his repeated use of the rhetorical question. Throughout the speech, he resorted to this device in making his points. The following are typical:

Mr. President, is it incumbent upon a Senator or a member of the House to sit quietly without opening his mouth or saying a word, while hundreds of millions of the people's money are voted away? Are we to be browbeaten into submission with the charge that we are filibustering if we dare to ask a question?

Mr. President, is that a crime? Must I, in order to maintain my patriotism, swallow this bill without amendment or be charged with being disloyal to my country?

Is not that an offense against any government against whose ships this power is used? . . . Do you suppose you will fool anybody by that term?

Norris' style may be summed up as simple, moderate, direct, and unadorned. It was a style to appeal to the man on Main Street. Whether or not the man on Main Street was represented in the United States Senate on the morning of March 4, 1917, is a question.

His general characteristics of delivery are perhaps best summed up in the following report which the writer received from the Library of Congress:

In reference to his style of delivery, his secretary recalls that he spoke "deliberately." His voice often held a pleading note, and the total effect was one which promoted action. He spoke without trace of a particular accent or drawl. His voice was pitched at the level expected for debate, and there was nothing unusual about its intensity or tone . . . Senator Norris used his hands for emphasis, but always in a restrained manner. He never struck the desk or waved his arms to stress any particular point . . . Senator Robert M. LaFollette, Jr., recalls that as a fellow member of the Senate he was struck by Senator Norris' "court-room" style of delivery — employed, however, without oratorical flourishes. He spoke "quite movingly" yet avoided histrionics . . . The Senator's voice had an unusual carrying quality, and he could talk at length without strain.⁵

This description does not apply specifically to the morning of

⁵Report enclosed in letter, Claude Pepper to Dee, November 17, 1949.

March 4, 1917. However, the writer could discover nothing to indicate that his delivery was in any way unusual on this occasion.

Finally, was the speech effective? Judging from the immediate response one must say that it was totally ineffective.⁶ President Wilson sounded the keynote of the reaction when he bitterly issued the statement,

Although as a matter of fact the nation and the representatives of the nation stand back of the Executive with unprecedented unanimity, the impression made abroad will of course be that this is not so and that other governments may act as they please without fear that this Government can do anything at all. We cannot explain. The explanation is incredible. The United States Senate is the only legislative body in the world which cannot act when its majority is ready for action. A little group of willful men, representing no opinion but their own, have rendered the great government of the United States helpless and contemptible.⁷

The President's message was the starting gun for a barrage of abuse hardly, if ever, equalled in the history of this country. The peace-bloc had been dubbed "the little group of willful men" and the phrase stuck. Norris and his colleagues were called political tramps, moral perverts, traitors, copper-streaked politicians, mongrels, delinquents, and the Kaiser's senators.⁸

In Nebraska the response was much the same. On March 5 the Senate of that state passed a resolution denouncing Norris as having betrayed the "people of the United States, as well as the people of Nebraska."⁹ The *Nebraska State Journal*, one of the less hysterical papers, called his actions "egotism gone insane,"¹⁰ and the *Howell Journal* felt that "Copperheads are no more popular today than they were in the sixties. Nebraska blushes for Norris and his people repudiate his wholly un-American stand."¹¹

⁶Significantly, this writer could find no reaction to the speech itself. The reaction noted is that to the *jilbust* rather than to Norris' or any other particular speech.

⁷Richard L. Neuberger and Stephen B. Kahn, *Integrity* (New York, 1937), 90.

⁸Neuberger and Kahn, *loc. cit.*; see also, Alfred Lief, *Democracy's Norris* (New York, 1939), 190.

⁹*Nebraska State Journal*, March 28, 1917, 1.

¹⁰*Ibid.*, 6.

¹¹*Lincoln Star*, March 28, 1917, 6.

H. B. Alexander wrote to the *Journal*:

He [Norris] and his fellow filibusterers have betrayed . . . democracy in their deliberately despicable attempt to defeat the will of the majority. These senatorial filibusters are oligarchs [sic] not democrats; their action is treason in the deepest sense, for they are trying to destroy the foundations of democratic government.¹²

And another *Journal* correspondent parodied Scott:

Breathes in Nebraska a soul so dead,
Who lately hath not hotly said,
"Alas, my own, my native land!"
Whose heart within him has not burned
As Norris' footsteps basely turned
To wander on a foreign strand.
If such there breathe, go, mark him well;
In him no patriot raptures swell;
Living he forfeits fair renown
And doubly dying shall go down
To the vile dust from whence he sprung
Unwept, unhonored, and unsung.¹³

Norris seemed to show wisdom in judging the trends of the future. Certainly when Wilson went before Congress on April 6 and admitted that the policy of armed-neutrality was a failure, the validity of Norris' arguments was made apparent. He was further vindicated in 1919 when the people of Nebraska reelected him to the United States Senate.

Conceivably, too, the Neutrality Act of 1937 might have resulted, in part, from Norris' position in 1917. The act of 1937 banned loans to nations at war, placed an embargo on munitions, and expressly prohibited American travel on belligerent ships.

What then is the final judgment of the speech's effectiveness? From the foregoing, the critic must say that the immediate effect of the speech was negative; in terms of the short run, the speech was a failure. However, in terms of the long-range effect, the speech and the speaker might have been successful.

¹²*Nebraska State Journal*, *op. cit.*, 6.

¹³*Nebraska State Journal*, March 11, 1917, 6B.

AN EXPERIMENTAL STUDY COMPARING THE VISUAL
ACCOMPANIMENTS OF WORD IDENTIFICATION
AND THE AUDITORY EXPERIENCE OF
WORD INTELLIGIBILITY

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Much has been written about the contributions of vision and audition to the process of communication. Extensive dimensional studies have been done for both avenues of sensory stimulation. However, little factual evidence of the relative proportional values of vision and audition has been offered. It was thought by these investigators that more information was needed concerning the relationship between the auditory and visual aspects of intelligibility and the visual identification of words, respectively. It was thought, also, that further study was needed concerning intelligibility under controlled conditions of noise as compared with visual identification of the articulatory movements that accompany pronunciation of the same words. Two negative hypotheses were tested. The first was concerned with the relative intelligibility values and the visual identification values of words, both being said by the same speaker. The second was concerned with the relationship between the relative intelligibility values of words which are heard in noise and the identification values of pronunciation of the same words when the articulatory movements are viewed by normal-hearing adults. The previous studies of lip-reading proficiency and speech intelligibility were considered carefully for determining the best methods and procedures to be used. The dimensional studies of sensitivity, accuracy and speed of response, intersensory facilitation, energy at threshold, growth of sensation, and bilateral interaction were also studied.

The intelligibility tests employed in this experiment were equivalent forms of multiple-choice word intelligibility tests that were prepared for the Office of Scientific Research and Development during World War II. For each word spoken, the listener selected the word that he heard from a group of four words on the answer sheet. The error items represented the words that were most frequently written in error when the test items were used in write-down tests. These

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words were spoken in groups of three in order to more nearly approximate most communication situations.

Six speakers of the intelligibility tests were photographed on 16 mm. black-and-white motion picture film showing the speaker's posture above the waist only. Each speaker was told the three words he was to say immediately before the filming began. He was asked to look directly into the camera. A standard distance of four feet from the camera was maintained. Each speaker read four test lists from the total tests.

Practice in monitoring the intensity of speaking was given to each subject before the filming occurred. A sound level meter (General Radio, 750-B, C setting) was used. A level of sixty to sixty-five db, at a distance of forty inches from the meter, was maintained throughout the filming.

In the editing of the films a ten-second interval of exposed film was spliced between each group of three words. Titles for identification of the forms of the tests and speakers were also added.

The same intelligibility tests which were filmed were recorded as spoken by the same speakers on a magnetic tape recorder (Magnacorder, Model PT 6-A). However, this recording was not done simultaneously with the filming. Each test list was introduced and identified by a female voice. A pause of two seconds was observed between each group of three words. This recording was at a speed of fifteen inches of tape per second.

The original intelligibility tests used were standardized on a total of fifty speakers per list. These speakers were AAF students who were in training in 1944.

The speakers chosen for the films were advanced undergraduates and graduate students in speech at The Ohio State University. The following criteria for their selection were utilized: (1) normal speaking voice, (2) no exaggeration of lip movements, and (3) little or no knowledge of the test.

In choosing the speakers for the films, eleven were originally tested. Each of them was given a paper containing five common sentences of five words. The eleven original speakers were asked to read these sentences before a group of eight students who were enrolled for lip-reading instruction at the university. A glass partition separated the speakers from the judges, so the normal conversational level of the speakers was employed. A pause of thirty seconds was

allowed after each sentence, so that the judges would have time to write down the words which they had seen. The papers were scored for the number of correct responses to each speaker. The three men and the three women from whom the most correct responses were obtained were chosen for the filming and recording.

The judges used in the administration of the tests were students from The Ohio State University. The only stipulations imposed were that they had no training in lip reading and that their knowledge of the tests was insufficient to influence their responses.

The test utilizing the films was administered to thirty people. The only qualifications were that they had no lip-reading training and that their knowledge of the tests was insufficient to influence their responses.

The films were shown in the Visual Hearing Laboratory. The instructions which were given to the group watching them were as follows: "You are about to be shown a silent film. Each speaker will say twenty-four words, three at a time. These words are completely unrelated to each other. As you can see on the outside of your paper, you will have four words from which to choose the one which the speaker says. After each group of three words we will turn on the lights, and you will have ten seconds to mark your papers. Of the four words given on your paper for each word spoken, you will draw a line through the one which you see. If you are not sure, guess." Informal instructions were added as deemed necessary by the examiner.

The tape recording was administered to another group of thirty students. The criteria for selecting this group were the same as those used for selecting the group to watch the films. However, none of the people used for the films were used in this part of the experiment.

This portion of the test was also administered in the Visual Hearing Laboratory. In order that relatively accurate judgments be made, extraneous noise conditions were kept at a minimum. Instructions following the same pattern as those used for the films were given to the group listening to the recording.

The word-intelligibility values used for the noise conditions were obtained from class-room testing in a naval-training program (Pensacola, Florida, 1944). The tests were administered to student pilots in the presence of 105 to 110 db of simulated airplane noise. Each list was read by twenty speakers and heard by ten times as many

listeners. The responses, both correct and incorrect, were recorded for an item analysis of the tests. The number of correct responses for each word was then transposed into a general intelligibility score for the record.

An item analysis of responses to the film and tape recording was made, and these values were then transposed into percentage figures. Coefficients of correlation were determined for responses to each speaker for both tests. The visual identification values were compared with responses made to the test when it was administered through auditory stimulation under conditions of noise.

The results of this study indicated: (1) that the coefficients of correlation were insufficiently high to indicate a positive relationship between responses to words which were identified through visual stimulation and those which were identified through auditory stimulation, both lists of words being said by the same speaker; and (2) that the coefficients of correlation were insufficiently high to indicate a positive relationship between responses to visual identification and responses to auditory stimulation in the presence of noise.

Results of this study were influenced by the following factors:

1. The speakers were advanced students in speech; thus, their speech was presumably above average.
2. The tests used were specifically designed to test speech intelligibility and not visual identification.

Further research in this area might be fruitful in revealing relationships not apparent from these data.

AN EXPERIMENTAL COMPARISON OF VOCAL QUALITY AMONG MIXED GROUPS OF WHITES AND NEGROES

MILTON DICKENS*
GRANVILLE M. SAWYER**

I. THE PROBLEM AND DEFINITION OF TERMS

The general purpose of this study was to investigate perceptual differences in vocal quality, using Negro and white subjects both as speakers and judges. More specifically, the problem was broken down into three main questions:

(1) How accurately can observers determine a speaker's race when judgments are based primarily upon vocal quality as shown by tape recordings?

(2) Are observers biased in favor of their own race when evaluating vocal quality of recorded speakers?

(3) Do observers perceive vocal quality of Negro speakers to be superior or inferior to that of white speakers?

The problem was thought to be significant in view of the fact that experienced teachers of speech and music have often speculated upon the possibility that vocal quality of Negroes differs from that of whites. Furthermore, no experimental work bearing directly upon the problem was found. Also, indirectly related research, dealing with speech characteristics of ethnic groups, has resulted in important findings.¹

For the purpose of this study *vocal quality* was considered as primarily a perceptual phenomenon rather than a "physical" property of sound. As Villarreal has pointed out:

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¹See, for example, the following:

James W. Abel, "About the Pronunciation of Six Freshmen From Southern University," *Southern Speech Journal*, XVI (May, 1951), 259-267.

Frances Gooch, "The Change in the Quality of the Negro Voice," *The Journal of Expression*, VI (April, 1932), 73-91.

T. Earl Pardoe, *A Historical and Phonetic Study of Negro Dialect*. (Unpublished Doctor's dissertation, Louisiana State University, 1937.)

The general significance of the conclusions of such investigations [instrumental measurement of voice quality] is reduced if differences in voice quality are shown to be statistical preferences rather than the inevitable effects of particular sound components upon the hearing mechanism.²

The importance of the perceptual aspect of vocal quality has been stressed in most of the pertinent literature. Thus, according to Judson and Weaver:

Quality (timbre, Klangfarbe, tone color, clang) may be defined as that characteristic of the sounds of a voice or of another instrument, which distinguishes them from the sounds of other voices or instruments, even though all the sounds may be equal in pitch and loudness. This property of a tone is far more complicated than either pitch or amplitude.³

II. SUBJECTS, MATERIAL, PROCEDURE

In general, the experimental design was as follows: twenty speakers were "matched" as to factors of speech background: five Negro females against five white females and five Negro males against five white males. Each speaker read for recording a passage which was chosen because it had phonetic characteristics suitable for emphasis upon the vocal aspect of quality. The recordings were played for two judging groups: one comprising 40 white, the other 50 Negroes.⁴ Judges were asked, among other items, to identify race of each voice and to evaluate the excellence of vocal quality of each voice. Resulting data were then analyzed statistically. Procedural details were first checked and modified by means of a pilot experiment, utilizing eight recorded voices and twelve judges. Details of the final experimental design will next be described.

Speakers. Speech classes at the University of Texas and Samuel

²Jesse J. Villareal, "Consistency of Judgment of Voice Quality," *The Southern Speech Journal*, XV (September, 1949), 11.

³L. S. Judson and A. T. Weaver, *Voice Science*, (New York: 1942), 289.

⁴Minor variations from these totals in some of the ensuing data were due to the fact that occasionally a judge would not fill in all the items on the ballot for all the speakers. In Table III only 42 of the 50 Negro judges were tabulated because at the time this tabulation was made eight ballots were inadvertently misplaced. Since they were misplaced "at random," however, no significant influence upon the totals was anticipated.

Huston College were screened for possible subjects on the basis of residence within a 300 mile radius of Austin, Texas and restricted travel outside this area. Fifty-three subjects were found who met the prescribed criterion: thirteen Negro males, fifteen Negro females, fifteen white males, and ten white females. These subjects were requested to fill out a questionnaire in which items were grouped into four main categories: (1) length of residence within the area; (2) speech training of subject and parents; (3) amount of travel time spent outside the state; (4) occupation of parents. These data were turned over to the Director of Tests and Guidance at Samuel Huston College who paired white and Negro subjects on the several bases listed above and chose four matched groups: five Negro females against five white females, and five Negro males against five white males. These twenty subjects became the speakers for the experiment.

Judges. There were two groups of judges: 40 white and 50 Negro. The white group was made up of members of several speech classes at the University of Texas; the Negro group comprised elements of speech and education classes at Samuel Huston College. Both groups were formed during summer sessions and, therefore, contained a number of in-service teachers as well as regular session students. Age range was wide. Over sixty per cent of each group were females. Amount of speech training varied greatly. However, Villarreal found:

In general, the results of this study support the view that judgments of voice quality depend for reliability upon the number of judges rather than the training and experience of judges.⁵

Reading materials. A passage of reading material was selected from a commonly used speech textbook, and the key sentence, "To know the law is to obey the law," was buried in its context at three points — near the beginning, the middle, and at the end. This key sentence was finally chosen for use because: (1) it contains many back vowels, phonation of which is characterized by extended use of the chief resonating chamber; (2) it does not contain any of the difficult consonant combinations likely to identify subjects because of dialect peculiarities; (3) distinctly southern variations of the [ou]

⁵Villarreal, 18.

in *know* and [ei] in *obey* were thought to be about equally common among southern Negroes and southern whites. Therefore, it seemed that the key sentence would tend to emphasize vocal quality and de-emphasize other characteristics of spoken sounds.

Recordings. The twenty speakers went individually to the speech laboratory of the University of Texas and twice read the passage described above into the microphone of a standard brand tape recorder. These recordings were then taken to the phonetics laboratory of Modern Languages where the key sentence was taken out of the tapes and spaced twenty seconds apart on a new tape.

Judging sessions. The panel of 40 white observers was conducted in a classroom at the University of Texas by Professor Villarreal; the panel of 50 Negro observers in a similar classroom at Samuel Huston College by Professor Sawyer. Observers were provided mimeographed copies of instructions and rating sheets. The instructions read, in part, "The purpose of this experiment is to determine to what extent certain physical and psychological data can be determined from hearing samples of voice." These instructions were intended to conceal the specific purpose of the experiments, thereby reducing the danger of racial bias. The rating sheets included the following seven columns: (1) vocal Quality (excellent, good, fair, poor); (2) age of speaker; (3) sex; (4) height; (5) physical build; (6) nationality of ancestors (Negro, white, Mexican, or other); (7) personality characteristic. This study was concerned only with items (1) and (6). The other items were included as "decoys," further concealing the exact purpose of the experiments.

Statistical Treatment. In analyzing the data, the principal statistical formula used was Chi Square.⁶ This was considered especially appropriate since the data were in frequencies and categories.

III. ACCURACY OF IDENTIFICATIONS

The first portion of the problem was: How accurately can judges identify a speaker's race under the experimental conditions described in the previous sections?

Table I presents a summary of all data in terms of accuracy of

⁶J. P. Guilford, *Fundamental Statistics in Psychology and Education*, (New York: 1950), 273 ff.

racial identifications. Overall, it will be seen that 1768 judgments were recorded; that 1242, or approximately 70 per cent, were right.

TABLE I
ACCURACY IN IDENTIFYING RACE OF SPEAKERS FROM
VOICE RECORDINGS

Speakers	White Observers		Negro Observers		All Observers	
	Right	Wrong	Right	Wrong	Right	Wrong
White females	180	20	151	96	331	116
Negro females	68	132	174	68	242	200
White males	190	10	132	102	322	113
Negro males	144	56	203	42	347	98
Totals	582	218	660	308	1242	526

The data in Table I showed that the total accuracy of the white observers was greater than that of the Negro observers. A chi square test revealed that this difference was significant at about the .04 level of confidence.

Perhaps the most striking feature of the data in Table I, however, is that observers were much more accurate in identifying voices of their own race. For example, white observers were right on 370 judgments of white voices and wrong on only 30; but were right on 212 and wrong on 188 of their judgments of Negro voices. The chi square value for these differences was an enormous 157.2. At the same time, the Negro observers also were more accurate on voices of their own race: chi square was 38.4 which was, of course, also far greater than required for significance at the one per cent level.

The data shows that, in total and regardless of race, the observers were significantly more accurate in identifying the race of male speakers than of female. Of the four groups of speakers the Negro females proved to be most difficult to identify.

In summary, accuracy in identifying the race of speakers varied among the groups studied from 34% to 95% with greatest accuracy being shown when observers were rating males of their own race.

RACIAL BIAS AMONG OBSERVERS

Second portion of the problem was: Are observers biased in favor of their own race when evaluating vocal quality of speakers? To

explore this problem the data were tabulated, not in terms of the actual race of a speaker, but in terms of what race the observer *thought* the speaker was. It was then possible to determine whether observers tended to "upgrade" voices thought to be of their own race. Table II presents the data for white observers tabulated as described immediately above; and Table III presents the similar data for Negro observers.

TABLE II
RATINGS OF VOCAL QUALITY BY 40 WHITE OBSERVERS, CLASSIFIED
IN TERMS OF RACE TO WHICH OBSERVERS
BELIEVED VOICES BELONGED

	Excellent (4)	Good (3)	Fair (2)	Poor (1)	Mean Ratings
White	46	217	203	57	2.48
Negro	17	109	93	57	2.52
Other	2	14	16	8	2.25
Totals	65	340	312	83	

For purposes of inspection of Tables II and III, numerical values were assigned to the ratings: four for "excellent," three for "good," two for "fair," and one for "poor." On this basis the means for white observers are shown in the right hand column of Table II and for Negro observers in the right hand column of Table III. It was thus clear that, as between Negro and white judges, what bias there was favored voices of the *other* race in both groups and in almost precisely the same amounts. Chi square tests revealed that statistical significance of these differences was low: for Table II *P* was .40 and for Table III *P* was .15.

TABLE III
RATINGS OF VOCAL QUALITY BY 42 NEGRO OBSERVERS, CLASSIFIED
IN TERMS OF RACE TO WHICH OBSERVERS
BELIEVED VOICES BELONGED

	Excellent (4)	Good (3)	Fair (2)	Poor (1)	Mean Ratings
White	28	147	108	35	2.53
Negro	33	184	184	36	2.49
Other	6	21	50	8	2.29
Totals	67	352	342	79	

However, as shown above, both Negro and white observers tended to "downgrade" voices of "other" races. Because the number of ratings for "other" was relatively small, in making a chi square test Tables II and III were combined and Yates correction for continuity was applied.⁷ The difference was significant beyond the one per cent level, indicating a definite bias against "Others."

COMPARATIVE RATING OF WHITE AND NEGRO VOICE QUALITY

Since there appeared to be no racial discrimination by either Negro or white observers toward one another, as was shown in the preceding section, it seemed feasible to combine the ratings by all judges, treating them as a single population. Table IV presents the data in such fashion as to facilitate comparisons of the ratings on voice quality for all four groups of speakers, i.e., white females, Negro females, white males, and Negro males.

TABLE IV
RATINGS BY 40 WHITE AND 50 NEGRO OBSERVERS OF THE VOCAL
QUALITY OF FOUR GROUPS OF RECORDED VOICES

Speakers	Excellent (4)	Good (3)	Fair (2)	Poor (1)	Mean Ratings
White females	27	181	184	55	2.40
Negro females	34	200	182	30	2.53
White males	42	189	169	39	2.53
Negro males	31	162	196	57	2.37

Inspection of Table IV reveals that the ratings for Negro females and white males were higher than for the other two groups. To bring this out more clearly numerical values were again assigned to the ratings. The means may be noted in the right hand column of Table IV.

Chi square analysis led to the following findings. Ratings for Negro females and white males were not significantly different; nor were those for white females significantly higher than for Negro males. However, ratings for Negro females were significantly higher at about the .03 level of confidence when compared with white fe-

⁷*Ibid.*, 278.

males. And white males were likewise significantly higher than Negro males, *P* again being approximately .03.

CONCLUSIONS

Under the experimental conditions of this study the following conclusions seemed justified:

(1) Approximately 70 per cent of all judgments of the race of the recorded samples of voice quality were correct.

(2) White observers' judgments of race of speakers were significantly more accurate than those of Negro observers.

(3) Observers of both races were very significantly more accurate in identifying voices of their own race.

(4) Observers of both races were very significantly more accurate in identifying race of male speakers than female speakers.

(5) Racial bias between Negroes and whites in rating voice quality was of low statistical significance, but in *both* cases what bias there was favored voices of the *other* race.

(6) Both Negro and white observers showed a very significant statistical tendency to "downgrade" voices thought to be of "Other" than Negro or white races.

(7) Combined judgments of all four groups of speakers rated Negro females and white males as highest in excellent of voice quality. Differences between the two were not significant.

(8) Voices of white males were rated as significantly better than Negro males.

(9) Voices of Negro females were rated as significantly better than white females.

REHABILITATING WOMEN'S DEBATE

EMOGENE EMERY*

Recent questionnaires sent from the University of Texas Women's Forensic Workshop to other institutions of higher learning in the state reveal a marked post-war decline in women's debate activities. Similar inquiries directed to schools in various parts of the United States also show that emphasis is being given to the men's debate program and that coaches are finding it difficult to induce women to participate.

Twenty-seven colleges from Texas replied to the questionnaire, 23 of which carried on active debate programs with a total of 296 students participating. Of the schools reporting, eleven had no women debaters; and many schools reported only one or two women participating in debate, indicating a very limited program for women in that field. There were 216 men debaters but only 80 women. Three major colleges contributed 51, or more than half, of these women. The remaining 29 women debaters came from 20 different schools.

In reply to an invitation to the Women's Debate Tournament sponsored by the University of Texas, a Louisiana college debate coach wrote, "Unfortunately, we have no girls on our debate squad this year."

"Our set-up provides for men's debating, but not for women's," wrote an Oklahoma coach.

A coach who has had an active program for women in the past said in conclusion of a letter, "Although we have had difficulty in enlisting girls this year, we hope to have at least one team next year."

A survey conducted by Thorrel B. Fest in January, 1947, showed this same trend.¹ His report and conclusions were based on the fifty-eight replies received from schools throughout the country which before the war had done outstanding work in the field of curricular and co-curricular speech. His report showed 19 of the schools had men's debate while only 10 had women's debate. It is generally concluded,

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¹Thorrel B. Fest, "Survey of College Forensics," *Quarterly Journal of Speech*, XXXIV (April, 1948), 168-176.

then, that colleges and universities are experiencing definite difficulties in carrying on active debate programs for women.

From this fact arises two important questions: does debating offer sufficient benefit to women to justify the women's forensic program, and what steps can be taken to interest women students in debate?

I

First, consider advantages which participation in debate activities gives to the young woman student. Complexities of modern life and the recognition of women as man's intellectual and spiritual equal have placed definite responsibilities on the woman of today. Since she has the opportunity to voice her convictions concerning the political course of her country, state, and nation by exercising the right to vote, she needs to develop her powers of reflective and critical thinking if she is to meet the problems confronting her as a responsible American citizen. The debate situation creates the atmosphere in which such qualities can be developed.

In her role as wife and mother the modern woman is in constant need of the powers of analysis and decision. Under pressure of the debate situation she is forced to develop and exercise these constantly. Her experience as a debater will help her develop those attributes coveted by all women everywhere, personal poise and charm.

The woman who participates in an active debate program will have opportunity to broaden her scope of experience, not only through reading, study, and actual debate, but also by travel experience and personal contacts with students of other areas while attending debate tournaments and various forensic contests.

Though these advantages may be generally recognized by coaches and other leaders in the field, the fact is that they are not adequately presented to the coed on many college campuses.

Exactly what impression of debate does she usually get? The survey conducted by the University of Texas Women's Workshop requested coaches to give reasons for lack of women's interest in debate. Here are the outstanding reasons given:

1. Too much time required, resulting in conflicts with social activities.
2. Emphasis placed on men's debate, with coaches devoting little time to the enlistment of women in the debate

- program.
3. Failure to provide separate coaches for men's and women's debate.
 4. Lack of an overall, progressive program designed specifically to arouse women's interest in forensics.
 5. Administration unfriendly to women's debate.

Judging from this survey, it is small wonder that a capable young woman on a college campus receives the erroneous impression that the debating program is just for men, having little to offer her except long hours of strenuous study and dull routine.

II

It is possible to formulate a definite procedure which may be of general help to the debate coach confronted with scarcity of material to develop a worthwhile debate program for women students.

An important factor in success in this field is administrative backing and equal emphasis on men's and women's debate. The ideal way to equalize the situation is to have separate coaches for men and women. Lack of women debaters on some campuses may be due to lack of administrative and coaching interest, since some colleges give more time and money to the debating program for men than to that for women.

One of the best women's programs in the United States was at Albion College when Kenneth G. Hance directed women's debate from 1930 until 1940. The girls had the same budget as did the men and received the same number of trips. The two coaches had similar class loads, and the same emphasis was given to both programs. This arrangement resulted in as many women coming out for debate as men and a winning record for the women that is still being talked about in debate circles.

A debate coach who hopes to attract women to his program should begin early in the year, before they have committed their time and efforts in other fields. Instead of waiting for the women students to volunteer, he should go out in search of talent. The school newspaper is an aid for discovering students with initiative and outstanding abilities. Speech teachers are often helpful guides to potential debaters, and the coach can turn to other faculty members for help in his search for material. When desirable students are found, attractive

features of the debating program can be presented through a private conference.

When the coach has a working nucleus, he may try other devices to keep the squad growing. Here are a few suggestions which have proved helpful in women's debate coaching experience and which may be applied with variation by coaches who are interested in promoting an active program of women's debate.

Publicize the program to give students a true picture of advantages derived from debate participation. Be certain the women students are informed concerning the debate squad's working schedule so that they will know exactly what will be required of them in matters of time and study. When one University of Texas student entering the school was asked if she were interested in debating, she replied: "No, thank you, I had too much of that in high school!" Further questioning revealed that her former debate coach made excessive demands on her time. Have a certain meeting time and place once or twice a week to prepare the women for debates in which they are to participate. Preparation should be confined to this period as much as possible so that women students could arrange educational and social programs accordingly.

Let the women debaters know at the beginning of the season just what trips will be taken and what tournaments they may have opportunity to enter. This provides an incentive for work, especially if the coach can tell them they will enter a debate tournament at a certain time. Usually they respond readily to such a challenge this early placement of responsibility gives them. Merely promising a debater to send her to a tournament "when she is good enough" seldom brings out the best in her. Show her that you have confidence in her ability, that she is to enter the tournament because you believe she will make a creditable record for herself and her institution, and she will double her efforts to justify your confidence. When one tournament is concluded, begin talking about the next tournament or debate activity planned. Keeping a lively program constantly before the woman debater will insure continued interest.

In most cases it is better to have beginning women debaters practice with each other until they develop a feminine debating style and until they develop some self-confidence in the debate situation. Afterwards, letting them debate with and against men's squads can prove to be valuable experience.

Do not fail to give personal encouragement to the women who are participating in debate. Women students are usually more easily discouraged than men; thus the coach should be most optimistic following a decision lost, or the young woman may feel that she has failed entirely and will not be willing to try again. When a student loses, compliment her on other decisions won and express confidence in her ability to win in the future.

Try to give the women debaters deserved publicity in school publications, local newspapers, and school picture and trophy displays. Sometimes a coach will have to fight for this publicity on campuses where debate has not formerly been adequately recognized, but if he is sincere in believing that students who make outstanding accomplishments in debate should have as much recognition as winners of campus beauty and popularity contests, he can usually win out in his battle with a more or less disinterested press. Once he accomplishes this, he will see the status of his women debaters definitely changed; the women's debate program will be seen in a different light, attracting still more capable students.

A Loyalty Cup may be given at the close of the season to the woman contributing most to the debate program. This and other forms of recognition of personal achievement will go far in stimulating interest for the next year.

A source of new material and also practice for debaters is provided by intra-squad, inter-class, or intramural tournaments at the beginning of the year. At the University of Texas last season every experienced woman debater was asked to find a new member for the squad and to work or compete with her in an intra-squad tournament. Each one went out to find the best possible colleague. This plan resulted in six new members for the debate squad.

Before plunging inexperienced debaters into tournaments where they will meet experienced teams, give them practice by arranging debates with near-by schools. Later, but still early in the year, send them to a practice tournament, which gives additional experience and also arouses interest in the debate program.

Have a workshop for women debaters in operation throughout the season where debaters may meet to work together. Officers should be elected, and the members should work with the coach in planning the speech activities.

Close the season, if possible, before the last month of school to

avoid conflicts with the rush of activities which crowd this final period. Then the following fall the debaters and the administration will not be influenced against debate participation by memories of an unpleasant rush of activities the previous year.

These are a few ideas which should help to stimulate interest in women's debate. An overall, well-planned debate program for women will bring them to the debate squad meeting.

SPEECH EDUCATION IN THE FIRST QUARTER OF THE 20TH CENTURY

FRANCES K. GOOCH*

In considering Speech Education in the early decades of the 20th century, let us review the work of the 19th century which set in motion influences of vital importance.

The first new note struck in the 19th century was in "*The Philosophy of the Human Voice*" written by Dr. James Rush of Philadelphia and published in 1828. Dr. Rush was a physician and not a teacher of speech, but he was impressed with the fact that back of elocution teaching at that time there was a serious lack of creative thinking, and he attempted to awaken elocution teachers to the condition. Dr. Rush's ideas of 1828 on thinking as a foundation for speaking and reading seem to have come to naught. Though his concepts were taken up by the Imitative and the Mechanical schools, they used what fell in with their ideas and ignored those which did not.

The progress made in speech training in the 20th century appears to have been meager, indeed, especially in the first three quarters of the century. Elocution seemed to represent just a "system" of rules which passed from generation to generation. Everything was approached from the outside instead of realized from within. It was all cut and dried. The "art that conceals art" was entirely unknown in relation to speech arts.

In 1865 Dr. Rush wrote another book in which he attempted an analysis of human intellect in relation to thinking and speaking. This book fared only a little better than his first one. However, Dr. Rush contributed some excellent ideas in advance of all others which were given attention and understood toward the end of the century:

1. He made the first scientific study of the voice.
2. He partly analyzed speech melody.
3. He worked out the meaning of long inflections.
4. He opened the door to further investigation for those who came after him.

A number of elocution teachers were writing books toward the

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end of the century in which they were presenting their "systems" of teaching. According to them everything was governed by a strict rule. Nothing was left to spontaneity. They taught many abnormal qualities of voice, evidently paying little attention to normal quality. They recommended the oratund, the pectoral, the guttural, the aspirate, the falsetto, and even a nasal quality.

Skimming through a number of these books one notes how slavishly each writer followed the patterns of his predecessors. Especially interesting is the fact that the Professor of Elocution of Johns Hopkins University followed all the rest. He varied only in that he accentuated the teaching of gesture, and to him, unfortunately, gesture meant the whole of pantomime.

A young minister who was putting himself through divinity school by serving two churches in villages somewhat distant from the university where he was studying had a very sensitive throat. Because of it he had to limit the length of his sermons. Usually at the end of eighteen minutes he could not speak above a whisper. He spent a good part of each week getting his throat well enough to be able to speak the following Sunday. He consulted every throat specialist of note he could find in New York, Boston, Philadelphia, and Washington. They all told him the same thing: "You have what is termed Clergyman's sore throat. Rest is the only cure, — rest from two to six months, with no public speaking, and little speaking of any sort."

But he couldn't stop speaking — his education, his future, his whole life work depended on it! He consulted all the elocution teachers — among the rest, his own public speaking teacher, Dr. Alexander Graham Bell, but found them as helpless as the throat specialists had been.

The young man's body was tense, his throat was tight, and his mind was in a turmoil. Finally some one told him that there was a man in Paris who had developed a method of training the body which was of tremendous help to the voice. The young man was catching at every straw by this time, so he set sail for Paris and Francois Delsarte. All that he knew of Delsarte was that he had developed a technique which had proved to be a great boon to many actors of Paris. The young minister had begun his professional life vastly interested in men's souls but with comparatively little interest in human voices. He had taken voice for granted, not dreaming how

careless nature is with many of her creations.

He reached Paris to find that Delsarte was dead, but he sought out some of his students among the actors of the Comedie Francaise. Among these was M. Regnier who was now a teacher at the Conservatoire and who had been an actor at the Theatre Francaise for many years. M. Regnier admitted that he had learned much of value from M. Delsarte, but he was unable to teach what he had learned. He referred the young American to Mr. Steele Mackaye of New York who had spent much time in Paris working with M. Delsarte, and who was quite able to explain and demonstrate his principles with exactness.

The young minister had heard also of the elder Lamperti, the great singing teacher of Milan, who had discovered and developed a method of singing whereby one could sing all day and never lose his voice, or even become hoarse.

He found M. Lamperti teaching at his summer home on Lake Como in northern Italy. This great master of singing was sincerely interested in him and his problem. He explained to the young man the principle of voice production he had discovered through his teaching that had proved such a blessing to so many singers. He described it as a co-ordination of the activity of the muscles of the throat and those which control the diaphragm. When observing carefully some of his most relaxed, confident and normal students as they sang, he discovered that if the diaphragmatic muscles were carefully and forcefully energized in breathing, it was easy to free the muscles of the throat, neck, and face and yet use the ones needed for singing. By following this procedure he had found that one could sing almost indefinitely without constriction in the throat or chest to spoil the tone or cause fatigue. He had found that the diaphragmatic muscles were capable of becoming very strong and could easily carry all the burden of breath-control. He saw no reason why the same principle would not hold good in speaking.

M. Lamperti tested the young man's singing voice and found it good. He taught him to relax, then taught him singing every day for several weeks until the habit of centralized breathing was thoroughly established. In the meantime, he began gradually to train him to use his speaking voice in the same way, using the same technique, keeping the body relaxed and free. At the end of the summer he was improved in every way. His throat was well, his body was no longer

tense, his mind was at ease, and he was on the road to victory.

With M. Lamperti's help and advice he began to work out a program for training the speaking voice. He continued working on this plan for normal tone-production and he never stopped working on it, though he had developed an excellent prospectus by the dawn of 1900.

In America he visited Mr. Steele Mackaye and found him as interested in the problem of voice as M. Lamperti had been. Mackaye explained M. Delsarte's theories and principles very carefully and suggested exercises for practice. On subsequent visits he taught the young minister all that he had learned from Delsarte.

It is quite unfortunate that M. Delsarte never published any of his findings. He gave to Mr. Mackaye all his notes and all records of experiments with the understanding that he would translate, arrange, and publish them in English, giving him (Delsarte) credit for his work. This Mr. Mackaye fully expected to do, but ill-health overtook him and he finally gave all of M. Delsarte's notes and all of his own to this new and serious student who was his best and favorite pupil. It was understood that he would organize and publish them, but by the time they came to him they were in such a disorganized and dilapidated condition that several French translators and writers could not organize them creditably for publication.

A book entitled *Delsarte's System of Expression* was published in 1892. It was done by an unscrupulous person who did not know what it all meant, but who, for a time, had access to both Delsarte's and Mackaye's notes. This book is in no respect a true record of what M. Delsarte believed or taught. The only person in America who could have put in writing the principles which M. Delsarte taught was Steele Mackaye.

There were many serious flaws in M. Delsarte's teaching, as we see today, yet he left a rich legacy to the field of speech which was realized and passed on by those who studied his notes.

1. He discovered and taught that a sense of poise is a fundamental step in pantomime, and he showed that pantomime includes the whole body.
2. He recognized and taught the significance and value of attitude and bearing, which are basic to gesture.
3. He recognized and taught that normal relaxation of the body is just as important, if not more so, than energizing exercises.

4. He recognized and demonstrated that work on voice without a free body is useless.
5. M. Delsarte's whole theory concerning voice and body training was rather summed up in the statement: "If the body is right, the voice will be right," a statement in which there is a great deal of truth, yet is not wholly true. It is the key, however, to many voice difficulties.

While Delsarte discovered the true elements in only a few directions, he led students indirectly to search for the truth concerning delivery and thus widened the field of investigation.

Two other great teachers from Europe who contributed much to speech education in America in the latter part of the nineteenth century were Alexander Melville Bell and his son, Alexander Graham Bell, the inventor of the telephone. The father and grandfather of these two men was Alexander Bell of Edinburg, Scotland, a distinguished elocutionist who began his teaching career in Edinburgh and later taught for thirty-five years in London, prior to his death in 1865. His son, Alexander Melville Bell, began teaching elocution in Edinburgh University at the age of twenty and very soon was famous both as an elocutionist and as a teacher.

After the death of his father in London, he moved, in 1870, to Canada seeking a more healthful climate for his only son, Alexander Graham Bell. Alexander Melville Bell's first interest was articulation and correct diction rather than voice production or pantomime. Nature had given him a marvelously flexible voice; hence, he did not sense the need of definite training for normal tone production. But he had an intense desire to remedy every speech defect. He studied every fault of speech, both organic and functional. He was interested in every difficulty from a simple lisp to a pathological case such as stammering. Perhaps his greatest contribution to speech education was his development of "Visible Speech." This was a sort of physiological alphabet which furnished to the eye a complete guide to the production of any oral sound by showing in the very form of the symbol the position and action of the organs of speech which its production required. He taught visible speech symbols to his students; and his son, Alexander Graham Bell, who, in 1875, was elected to the faculty of the newly established Boston University School of Oratory, taught visible speech also. It was the first step toward phonetics in American schools. Visible speech was also the

precursor of the international phonetic alphabet.

While teaching at Boston University, Professor Graham Bell completed his work on the telephone, perfected his first instrument, and obtained a patent. He gave up teaching and went to Washington. His father came from Canada and joined him there where he continued to teach a few choice students, using visible speech as an aid to diction. It was considered the greatest expedient discovered in his time. It not only proved to be a great aid to normal students, but it presented the first truly scientific method of teaching speech to the deaf.

We will now turn back to the young minister and student of voice and speech whom the world knows today as Samuel Silas Curry, Ph.D., Litt.D., of Boston, who was one of Melville Bell's students in Washington.

Having overcome a chronic sore throat and a very tense body, he added up his assets:

1. By 1890 he had developed a method and a program for training the speaking voice for which the world was crying.

2. He had learned the value of relaxation and the ability to relax the body both as a whole and in part, and he had developed a program for training the body to respond spontaneously to thought and feeling. He had learned to take life out of the body as a whole, or in part, that he might know how life comes in and takes possession.

S. S. Curry knew that he held in his power the means of helping hundreds and saving them from suffering and embarrassment. After consultation with some of his friends — among whom were Prof. Melville Bell and President Eliot of Harvard — he decided to give up the ministry and cast his lot with the teachers of speech. These friends convinced him that one who could save the speaking voice was much more needed in the world than another minister.

Warned by the mistake M. Delsarte had made by not writing what he had discovered and taught, S. S. Curry began to write in order to tell others what of value he had learned. He wrote his books hurriedly — too hurriedly for best results. Though he was versed in the scientific knowledge of his day, his friends advised him against explaining too scientifically the principles he was presenting because at that time the average person interested in speech knew little science.

S. S. Curry's study, investigation, and teaching had done much to

revolutionize the work offered in speech education during the last decade of the nineteenth century and also during the early decades of our present century up to 1922 at which time he died.

Unfortunately for speech training there were some who seemed to discount S. S. Curry's work, but there were more who recognized its great value, and among them are some of our most able young teachers. One of the leading young pathologists was heard to say a short time ago: "It's very unfortunate that S. S. Curry was born too soon. The world wasn't ready for him. If he were living today it would receive him gladly." The fact that many of the new books on speech now coming from the press are shot through with the principles he discovered and taught corroborates this statement.

There were others contributing toward the same goal, of course. Dr. Rush was being read in 1900 and later. The brilliant lectures of Steele Mackaye in which he explained and demonstrated the work of M. Delsarte were the first real educative work offered in pantomimic training. Leland Powers was especially noted for his artistic platform reading and impersonations. He established a school in Boston and taught with excellent results. The work of Charles Wesley Emerson versity, noted as a platform reader contributed a great influence added its stimulus. S. H. Clark, teacher of speech at Chicago University from the Middle West. There was Anna Baright Curry whose influence both as a reader and a teacher was tremendous. Mrs. Bertha Kuntz Baker, a great teacher of New York and Chatauqua added much to the influence of normal artistic standards. Mrs. Eulie Gay Rushmore, a great teacher and a platform artist of charm and power, carried the natural method to Michigan. And there were many others who were creating normal ideals in the minds of students.

Let us recount just a few of the principles which we learned and which were a great motive force in the early years of the century.

1. The art of speaking or reading is not mere *manner*, as the nineteenth century had thought.

2. Careful training programs for both body and voice are necessary for all forms of speech.

3. Man's body and voice, through bad habits, may become a prison for the concealment of thoughts and emotions of the soul rather than a living vibrant organism revealing the life of the soul.

4. All art — speech included — must be determined by a technique gained through careful training.

5. One must hear and analyze speech melody, speech form and intonation, in both himself and others.

6. One must hear the difference between modulation and manipulation of the voice and know the cause of each.

7. Pantomime precedes and determines speech, decides the color, quality, and texture of the voice.

8. Imagination, considered by many a decorative faculty, is fundamental to all good self expression.

9. Spontaneity must be encouraged and developed normally.

10. Work on speech develops the whole personality.

11. One of the chief values of speech education comes from an adequate interpretation of great literature.

12. Interpretation basic to all other speech study. Speech for any purpose and in any form must be a direct conscious revelation of soul to soul.

We who studied speech during the first quarter of the twentieth century fully realized that the expression of all types of emotion and all literary forms must be studied and mastered in order that we might know ourselves sufficiently well to express ourselves truthfully through any one form. We recognized that behind every sincere revelation there must be "a soul broad enough and deep enough to speak not merely to man, but also to mankind."

JOB OPPORTUNITIES FOR THOSE TRAINED IN SPEECH

OLIVE MCCLINTIC JOHNSON*

Sometimes, for one reason or another, speech trained students do not wish to become teachers. Among the reasons given is that of lack of prestige. It seems an absurd thing that teaching should be called the "defeatist" profession. True, there may be those teaching who could not do anything else, but statistics probably would show that they do not remain long in the profession.

Another reason given is the pressure of added tasks. Unlike other professions, in which one may close the office door and call it a day, the teacher's job is never done. This condition, like its twin, poor pay, is improving.

A third objection we hear is that teachers are not glamorous; they lack charm. Unfortunately, current literature, the stage, and the movies have been a little hard on teachers. Take Kathleen Winsor's grim, if not revolting, description of her teachers in *Star Money*—"drab, ugly, cranky and smelly." The picture is so overdrawn that one is moved to wonder where on earth the precocious young author had her schooling.

Whatever the reasons may be, there is a sizable number of our best students who decline teaching as a profession. The question, then, is what career opportunities remain for the speech-trained student? The answer is heartening. There is an impressive list, and it is growing.

Let us begin with the alternate form of self-expression, writing. Creative interpretation is the very essence of writing. Every worker in the field of interpretation knows the importance of widening horizons and gaining clear views of life. This evaluation of the life about him is a necessary background in the business of writing, whether one is creating fiction, writing plays, scenarios for the motion pictures, or skits for television. Authorship is a natural vocation for speech-trained people.

Take another allied profession, that of directing. The whole country is drama mad. There has been no time in literary history,

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since the days of Queen Elizabeth, when people were more intrigued with acting, or to put it in the vernacular, "Everybody wants to get into the act." For our pupils who do not wish to teach, and yet are trained in perception, sensitivity, stage values, and imagination, "The play's the things." We urge them to organize children's theatres, community theatres, supper theatres, and miscellaneous drama groups; for out of such come work in the commercial theatre, radio, and television.

Speech-trained people make good author's agents. Here salesmanship is paramount. The qualities of leadership developed in a speech class: clear thinking, self-confidence, tact, and enthusiasm, come into full play. What a joy it is to sell a fine piece of sensitive writing, instead of more commonplace articles, magazine subscriptions, and Fuller brushes. Other fields of salesmanship are legion; speech students are particularly efficient as demonstrators.

Then there is public performance. Even though recitations, as such, may have gone out of fashion, they are very delightful served up in a new guise: book reviews, club performances, variety shows, monologues, and skits. The most popular numbers on radio's Big Show emceed by Tallulah Bankhead are the individual interpretations — old-fashioned "readings," if you please.

Most cities have dozens of women's study clubs. Speech majors find remunerative employment in preparing research papers for members of these groups. Twenty-five dollars is a customary fee, and sometimes the researchers are called in to give the paper. That's where speech people *go to town!* This kind of work may lead to paid leadership of a club.

Akin to this is the Speech Consultant, designed to aid the business executive who has an important speech to make. He may be a doctor, merchant, banker, or industrialist. Whatever he is, he wants to make a fine impression. He has ideas, he is sincere and genuine, but he needs help in the arrangement of his ideas and in their presentation. Here is an opportunity for real service.

Aviation has opened up a whole new field of activities for the speech trained. There are travel consultants, traffic experts, hostesses, and the glamorous stewardesses. Closely allied to these are the public relations jobs, the personnel directors, the hostesses in hotels and clubs, the receptionists in clinics and doctors' offices. In fact, everywhere that industry meets the public there is an opportunity

for the speech student. Nor must we overlook the services of the speech-trained in story telling and directing group activities in hospitals and clinics.

This leads, of course, to the great new profession of speech therapy, or the correction of speech disorders, with its strict requirements and its very great rewards. But that, as Kipling says, is another story. I have made no mention of opportunities which the Armed Forces offer to speech personnel in their Service Departments. My purpose has been to list a few of the more immediate opportunities for careers for the speech trained.

DOES THE ELEMENTARY TEACHER HAVE TIME TO TEACH SPEECH?

MILDRED K. ARNETT*

Does the elementary teacher have time to teach speech when on her schedule she has reading, writing, arithmetic, spelling, health, language, geography, history, science, and music?

The elementary teacher is already teaching speech, wittingly or unwittingly. She teaches speech by her language, her voice, her posture, her diction, her gestures. She teaches speech every day because her pupils consider her the best example they know, and they imitate her. If she has a harsh voice and speaks in loud, strident tones, very soon pupils will be speaking in these same harsh tones. On the other hand, if the teacher speaks with a smooth, easy, pleasant voice, her pupils will soon begin imitating that.

The classroom teacher must establish good rapport with her pupils in order to have the most desirable situation for good speech. They must feel that she is a friendly, understanding human being, that she knows them, believes in them, and will listen to what they have to say; that she understands their little problems, which are big ones to them.

The elementary teacher wishes to know how she can find a definite time for planned speech periods. The writer suggests that each class should have at least two fifteen minute periods of speech each week as a minimum. Her own class has those two periods scheduled two mornings each week during the club period — the first thing each morning. On the other three mornings of the week the group has the regular club room meetings where the children take over as class officers and committee chairmen. Pupils in this class have studied the rules of parliamentary procedure for a club, so the officers follow these rules and get practice in presiding and speaking before the group.

Each day a different group gives the program. Sometimes the program takes the form of a dramatization of some health lesson, an event in history, or the biography of a famous American. At other

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times the children give reports on books or news events. Occasionally they have a question and answer period or riddles. Sometimes they have a conversation period. The group always has a devotional thought. The Bible reading is given by one child, or it is a choral reading, the parts having been assigned and prepared.

During the fifteen minute speech periods the class first has relaxation exercises, such as the rag doll exercises in which the children repeat: "I am a limp rag doll. My arms drop loosely to my side. My head droops limply. My body is limp. I am a limp rag doll." The pupils like to play the Mexican taking his siesta, too, because they have a unit of study on Mexico: "I am a sleepy Mexican. My eyes close. My arms fall loosely. My head droops over. My body becomes limp. I am asleep. I am taking my siesta."

After relaxation, the pupils are ready to practice good posture. They are told to breathe deeply, to stand tall, and to sit tall. Then they exercise the vocal modifiers: the tongue, jaw, palate, lips, and teeth.

Finally, there comes the articulation drill. For this period the class uses the blackboard, flannelgraph, phonetic charts, and phonetic records. Usually from the speech drill lesson the class goes into the language period or some other speech activity.

In so far as the time element is concerned, one of the best opportunities for the elementary teacher to give individual speech lessons in speech correction is during the silent reading period or during the time that the group is studying in workbooks or other assigned work.

For every teacher who teaches by the *large unit method* there is a wealth of opportunities for teaching speech. The writer will illustrate this by telling of a large unit of work she had on "The Pilgrims" which began a few weeks before Thanksgiving when the pupils began to talk of plans for the holiday. Their interest led to a class discussion of the meaning of Thanksgiving. Standards set up for all class discussions: (1) Be a good listener; (2) Add something to the discussion; (3) Talk in sentences, using correct English; (4) Speak clearly; (5) Do not interrupt another person;

One child suggested that pupils bring pictures of the Pilgrims, the Mayflower, the Indians, and families giving thanks around the table. The teacher asked that each child prepare to hold the picture up before the class and relate the story it told. This gave the children an opportunity to use their hands in *gesturing naturally*.

All of the class reviewed the speech rules that had been considered earlier. They thought it would be unkind to bombard a person with remarks about the bad features of his talk; therefore, they said that they would first tell him of all the good things about it, then they would give suggestions for improving. This worked well, for it gave something to strive for next time.

The group then turned to the story, "Pilgrims in England." Some of them were permitted to go to the large map of Europe and find England and Holland. Because they had learned that they must *talk in sentences*, they made statements like these when they pointed out the places: "This is England;" "This is Holland;" "Here is the port where the Pilgrims sailed from England;" Thus another opportunity was provided for using the hands in *natural gesturing* while speaking before a group.

The pupils then read the entire story silently. They were asked to raise their hands when they came to a word they could not pronounce and give meaning. The teacher explained the words and made a list. Then she called for specific parts of the story to be found and read orally. The class on previous occasions had learned that oral reading to be good must sound like talking, — that pitch (high or low), quality, time, and loudness are parts of oral reading as well as of speaking.

These are some of the words with which the pupils needed help: Compact, company, Pilgrim, worship, harbor, Mayflower, freedom, and Thanksgiving. The sounds and meanings of these words were studied with the use of the dictionary, but much of the phonetic work was left for the speech drill periods next day.

Since these words were found to consist of two and three syllables, during the drill periods some principles of syllabication were studied. First the pupils learned the meaning of the prefix *com* and how it is used in the first two words. Next, they learned that in a word of two or more syllables the division comes between two consonants falling between two vowels, as in *harbor*. The class also noticed that *May flower* and *Thanks giving* are compound words made by joining two words. The meaning of the suffix *dom* in *free dom* was explained.

In other drill periods new phonetic principles were studied, such as the control the letter *r* has upon vowels in words like *worship* and *harbor*. The flannelboard and phonetic charts were used as visual aids, and the new principles of sounds in words were not left after one

or two drill periods but were repeated again and again, and new ones were added.

On another day during the unit of work on "The Pilgrims" the pupils were asked to bring poems and stories about Thanksgiving. The teacher called attention to "The Landing of the Pilgrims" by Hemans. The teacher read the poem to the class, then asked them to read it silently and try to get the atmosphere and the rhythm.

The class observed that one cannot read a poem like this with as fast rate as one can read a poem like "The Night Before Christmas," but that it must be read more slowly. Attention was called to the correct pronunciation and meaning of words like moored, conqueror, aisles, anthem, hoary, serenely, and shrine. The class repeated these words together to fix the sounds in their minds; then they repeated some of the words ending with *d*, *t*, *k*, and *ing*, such as coast, against, trod, land, God, band, bright, and ground, emphasizing the endings which are often omitted in speaking and reading. They noticed the rhyming pattern of every other line and the rhyming words: high and sky; o'er and shore; comes and drums; sang and rang, etc. This study afforded an excellent opportunity to teach something about pauses in reading poetry.

The teacher then assigned the poem for choral reading. The boys took the low part describing the coming of the Pilgrims. The girls took the high part which describes the different ones in the group. The questions were assigned as solo parts, and the chorus or whole group gave the final verse.

Some of the children thought that they were then ready to make some individual reports on the whole story of the Pilgrims. Topics that were suggested included: "The Mayflower Compact," "Miles Standish," "The Landing," "The First Year," "The First Thanksgiving." The class found that a speech must have at least four parts: 1. A lead-in or attention-getter; 2. a statement of purpose; 3. the supporting discussion; 4. the re-statement of purpose, or conclusion. The teacher found it necessary to give the pupils help in making outlines.

The class thought that this was the time to set up certain standards for speeches, and these are the points upon which they agreed: (1) Stand tall; (2) Look at your classmates; (3) Talk in sentences; (4) Use good English; (5) Use the hands and body to give emphasis; (6) Stand on both feet, keeping them a few inches apart; (7) Have a

good closing sentence. The group made two posters of the standards, one to be placed directly across the room from the speaker and the other directly behind the speaker.

The pupils checked for good points and bad ones in the talks: mistakes in English, pauses, tone, pitch, and diction. Then they set about to correct their own errors, and this formed the language period for the next class. The teacher told them that if they made enough improvement she would record the speeches for the school's weekly radio program. The improvement was remarkable, and they went "on the air" that week.

Children at this grade level delight in creative dramatization; therefore, these pupils were eager to dramatize the entire story. Creative dramatization should make for naturalness and a lack of self-consciousness. It is not stage acting. The entire production must be kept simple and sincere. There must be no elaborate staging. Interpretation of lines is the important thing. The teacher leads the children, she must not ask them to imitate. She should teach them that no time elapses between speeches. The pupils must learn to pick up their cues immediately and to speak to be heard and understood. Each child should be given an opportunity to "try out" for parts.

The pupils were permitted to try out for the various parts. With little help from the teacher they finally had the dramatization well-organized. *Every child had some speaking part* because those who did not have main parts were selected as Pilgrim families or Indians.

The teacher asked the students if they would like to have this program on the day before Thanksgiving and invite their mothers. They were delighted. They asked, "Why not have a real Thanksgiving dinner?" The teacher agreed and the phases and planning of the dinner were discussed and planned in the health class period. A foods committee and a program committee were chosen to arrange for the dinner and program.

Someone in the class suggested that the group would need to study about introductions since the Pilgrims would have to be introduced to the Indians; therefore, one class period was used in dramatizing the correct ways of introducing people.

The anticipated day arrived, and this is the program the class presented:

Psalm 100 (a psalm of praise)—choral reading—Class

"The Lord's Prayer"—prayer—Class

"The Year 1620"—song—Class

"Landing of the Pilgrims"—choral reading—Class

"Pilgrims Come to America"—Dramatization—Class

At the dinner each child told of one particular thing for which he was thankful. He understood that he must talk in sentences and use correct English and clear diction.

An outgrowth of this unit with *speech* as the focal point was the organization of the class into a club which the group named "Good Americans' Club." In order to organize the club there was a need to study parliamentary procedure.

Another outgrowth was the setting up in the room of a stage with curtains where the class could have a dramatization at any time with a real stage effect.

The original question was, "Does the Elementary Teacher Have Time to Teach Speech?" The answer is, "Yes!"

First, she teaches speech wittingly or unwittingly every day by her own example.

Second, the teacher can set aside fifteen minutes or three times a week for a speech drill period.

Third, the teacher can give extra training to the pupils who need it during the silent reading periods and during the seatwork periods.

Fourth, the teacher has opportunities in the large unit to teach all phase of speech — articulation, pitch, tone, reading alone and with others, talking alone and with others, dramatizing, conversation, introductions, choral reading, and parliamentary procedure.

The elementary teacher, teaching through her own example and through a large unit, can and should teach good speech to every child in her classroom.

A PLEA FOR LINNEBACH PROJECTION

VERN REYNOLDS*

A perfectly natural, albeit unscholarly, custom among Americans is that of seeking the advice of an "authority" in a particular field of knowledge or endeavor. This procedure results in a stilted view, a biased opinion. Such has been the misgiving of Linnebach projection in the field of educational theatre. The eager technician, relying upon his only available source, has repeatedly been shunned away from Linnebach projection by stage lighting textbooks and manuals. It is certain that the eminent authors of several of our better texts are more familiar with Linnebach *modus operandi* than is exhibited by their works. The problem appears to be one of neglect; but the reason for such neglect lies in the developmental history of the Linnebach lantern — a history which has not yet been completed. It is the purpose of this article to attempt to acquaint the stage technician with more recent developments in the semi-dormant art of Linnebach projection.

The system of projection under discussion is attributable to Adolph Linnebach, former technical director of the State Schauspielhaus in Dresden, Germany. Linnebach painted in translucent colors upon a glass slide the desired effect, which was magnified many times *en route* from a relatively small illuminant to the reflecting surface (or transilluminating surface). In this process of magnification, however, lie both the condemning and redeeming features relative to Linnebach projection: condemnation against distortion, and redemption for the capability to throw immense pictures from a very short distance.

As a general statement it may be said that one of two things are at fault when the projected picture is distorted. The first is an improper illuminant. If a fine line is to be painted upon the glass slide, it is imperative that the line be not so fine as the largest portion of the illuminant; if it is larger, images will occur in multiples rather than singly. Discarding other possible illuminators for the filament lamp, it is discovered upon examining that the variety of size, shape,

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and strength of filaments is great. Consequently, the task of finding an illuminator of high intensity, short filament length, and durability is not an enviable one. Naturally, the initial search through the Large Lamp Catalog would lead the technician to the section on Spotlight Lamps; later to Projection Lamps. His goal lies, however, in two transportation portions of the catalog: Locomotive Lamps and Aviation Lamps. By simple deduction it is obvious that a low wattage lamp working on low voltage is able to produce a brilliant high-ampere light. Such is the case with several locomotive headlight lamps and airway beacon lamps. The problem of mounting such lamps in a Linnebach projector is a small one. The added expense: a 12-volt transformer. In return, your Linnebach-with-transformer gives you the pleasure of witnessing, perhaps for the first time, minute detail, sharp contrast, brilliance—all without the distortion formerly caused by bulky, overlong illuminants. In the range of 12-volt lamps of the type just described, it has been found that either a 360-watt Locomotive Headlight Lamp or a 420-watt Airway Beacon Lamp will serve virtually any theatre quite successfully for projection purposes. Contrast this with the fact that texts advise the technician to use lamps of no less than 1500 watts!

The second cause of distortion may be traced to an attempt on the part of the technician to atone for a lack of flexibility in the design of the instrument. When the instrument is placed to either side of center stage, it is necessary to turn the instrument back toward center stage in order to center the picture upon the screen. If, however, the front of the instrument hood is not kept parallel with the reflecting surface, distortion results. Flexibility allows the instrument to be placed parallel with the reflecting surface, and permits complete picture adjustment on the screen while the instrument remains stationary. Despite this importance of flexibility to instrument design, the topic has never been discussed in a book or pamphlet relative to Linnebach projection. Yet today there is on the market a completely flexible instrument manufactured to exacting specifications, and selling at a price reasonable to every educational theatre group. George Smedberg, a representative of the Associated Lighting Service of San Francisco, consulted with Delford F. Brummer, technical director of the Stanford University Theatre, to produce this instrument—the Westlite Projector. After a series of rigorous tests performed on the stages of Stanford's Memorial Auditorium using the Westlite Pro-

jector, I heartily recommend it as a definite step forward in Linnebach design. Moreover, and probably most important, the success of the venture has proven that progress in stage lighting instruments can and should be the result of direct manufacturer-educator cooperation.

Quite frankly, it would be foolish to state that all Linnebach projection shall henceforth be distortion-free. It is equally as foolish to state that distortion must accompany all Linnebach use. Precision of detail may be achieved and expected only by employing equipment from five to fifteen times as much as a Linnebach lantern. In return for a small investment, however, the Linnebach projector performs its limited duties admirably; because there is, within the admittedly small range of this instrument, a performance characteristic few technicians have realized. Distortion need no longer be an uncontrollable factor of Linnebach projection.

SOUTHERN SPEECH CONVENTION

Plans for the twenty-second annual convention of the Southern Speech Association are now rapidly nearing completion. The convention will begin with the general session at nine-thirty on Thursday morning, April 3, and extend through the workshop sessions on Saturday, April 5. The place of meeting is Jackson, Mississippi.

The two colleges, Belhaven and Millsaps, located in Jackson and Mississippi College nearby have active speech departments whose staffs stand ready to make sure that our convention will be not only profitable but pleasant. Committee members who have been busy taking care of the details of local arrangements are: Emmy Lou Patton, Paul Brandes, Harvey Cromwell, R. L. McElvenna, Hollis Todd, and the chairman, Louise Mimms.

The pre-convention tournament will be held on Monday, Tuesday, and Wednesday preceding the convention. It will be climaxed by the student dinner on Wednesday evening and followed by the Student Congress on Thursday and Friday. Indications are that the legislative halls of the beautiful Mississippi Capitol will be available to the student Senators and Representatives. These two events will be under the direction of Vice-President Frank Davis and Hollis Todd.

More than a hundred persons are contributing to the program of the convention, and plans that have been received from the seventeen chairmen indicate interesting and stimulating sessions. Those who are concerned with speech correction will be pleased to note, in response to demand, an increased program offering in that field. Another innovation this year is the workshop in forensics which will take its place with those in theatre, speech correction, and hearing. The program on elementary speech has been placed on Friday afternoon with the hope that many grammar-school teachers in the surrounding area may be able to come at that time and remain for the Saturday workshops.

There will be three general sessions, presenting speakers prominent in our own and related professions. A theme for the convention might be stated in such terms as "Public Speech and the Public Good," emphasizing the social responsibility of the speaker and of the speech teacher. Appearing on the opening program are Norwood Brigrance, Wabash College, Earnest Brandenburg, Maxwell Field Air University, and James Arrington, *The Collins News-Commercial*.

This program for the second general session will take the form of a panel discussion of the question "How Can We Make the Evaluation Program More Effective?" Taking part on the panel will be Dale Welsch, chairman of the newly-formed Committee on Standards and Evaluation; J. M. Tubb, Mississippi State Superintendent of Education; C. W. Edney; and Dorothy Gamewell.

The third general session will be devoted to a symposium on what the elementary school, the high school, and the college need from each other. Speakers will be Zelda Horner Kosh, Dorothy Shirey, Merville Larson, and the members of the audience who can be encouraged to participate.

Other high lights of the convention will be the reading hour when Sara Lowrey will present "The Romance of Robert and Elizabeth Barrett Browning as Revealed in Their Letters and Sonnets," and a play from the University of Mississippi directed by Charles M. Getchell.

In addition to its program, the convention of the Southern Speech Association offers opportunity for meetings of honor organizations, display of exhibits, conferences on graduate study, and visiting with friends. Your presence will add much to the convention and will afford you much to take away. May we look forward to seeing you there?

BETTY MAE COLLINS
President

BOOK REVIEWS

THE PRONUNCIATION OF ENGLISH: By Daniel Jones. Cambridge: The University Press, 1950; pp. xix + 206; \$2.00.

It would be difficult to bring the reader up to date on Daniel Jones' latest *The Pronunciation of English* in any more succinct fashion than to quote the first paragraph of his preface.

This book has now been completely rewritten in the light of my experience in teaching phonetics, which now extends over 42 years; it will therefore be found to differ in numerous respects from the original edition of 1909 and its reprints. The work remains, as it was, an account of the phonetics of English presented from the point of view of the English learner, but it has been much altered and considerably enlarged. Improved methods of description and explanation are employed, new facts have been collected, the forms of transcription have been adjusted on the lines suggested by the theory of phonemes, many new diagrams have been added and some of the old ones have been improved upon. Finally, a new attitude has been adopted in regard to the much-discussed question of standard pronunciation. I find that it can no longer be said that any standard exists, nor do I think it desirable to attempt to establish one. It is useful that descriptions of existing pronunciation should be recorded, but I no longer feel disposed to recommend any particular forms of pronunciation or to condemn others. It must, in my view, be left to individuals to decide whether they should speak in the manner that comes to them naturally or whether they should alter their speech in any way. Anyone desiring to modify his pronunciation will find in this book suggestions as to how changes may be effected, but I feel that the responsibility for putting any such suggestions into effect should rest with him.

The Pronunciation of English is a book of phonetic theory and discussion, without necessarily being a classroom textbook. It contains thousands of logically arranged, pertinent observations on the science of phonetics and on English pronunciation, representing the gleanings of a lifetime. No other British scholar in phonetics of the author's generation has observed so much and recorded so competently. The book can, if desired, be adapted as a text; but since it lacks the transcription lists or exercises that are indispensable in class work, the teacher must be sufficiently a scholar himself to supply these with appropriate selectivity. The teacher, and the student as well, must also contend with the fact that a beginner undertaking to use the book is in a sense expected to know all of the symbols before learning any of them. That is, from the very first he encounters transcriptions using symbols as yet undiscussed, except as they have appeared in the doubtful company of key words. As a reference book, *The Pronunciation of English* has no equal in its field.

Despite the completeness of the renunciation in the preface, the author gives

up with obvious reluctance the idea that educated southern British is standard English. His reluctance shows in many unguarded phrases and in the somewhat apologetic retention of the term "Received Pronunciation," (RP), a designation for southern British which has always aroused resentment as having a connotation of arrogance toward other island dialects of English and toward the English of the commonwealth countries and of the United States. Needless to say, the author intends no arrogance, however unfortunate the term.

The Pronunciation of English treats all manner of dialects of English with impartiality and respect — Scottish, Welsh, Yorkshire and many other county dialects; Bristol and several other urban dialects; South African, Australian, New Zealand, and (apparently believed to be homogenous) American. Cockney is well covered and is usually dignified with the name "London dialectal speech," a designation which reveals a residue of the author's earlier tendency to regard educated London speech as standard and Cockney substandard. "Dialectal" here implies a deviation from a norm, i.e., from RP. Quite oddly, Irish is virtually ignored (exception, p. 89), even Northern Irish.

In dealing with such a vast amount of detail, it is not to be expected that error or misapprehension will not creep in, as when it is implied (p. 58) that Americans usually pronounce the last syllable of *crocodile* as [dɪl], or that (p. 44) a significant number of Americans use [ü] (= [ɥ]) for [u] (= [ʊ]), and "distinguish *brood* and *brewed* as [brud] (= [brʊd]) and [brüd] (= [brʊd])." Both words are customarily pronounced [brud] in America, or, as Jones would write it, [bru:d]. But from the discussions of the several sounds of English in this book, it is possible to construct the major features of most of the important English dialectal sound systems (including RP, which, as earlier noted, is not thought of as a dialect in *The Pronunciation of English*). This highly accurate inclusiveness is a noteworthy achievement.

Since we have here what is doubtless intended as a final, definitive statement of his *credo*, it seems imperative for me to make what is on my own part a statement of the accumulated regret which I share with a myriad of his admirers and (usually non-British) colleagues with respect to his determined persistence in the use of a kind of persona phonetic vowel alphabet. Unhappily, he calls the transcription using this alphabet "broad transcription," thus unintentionally preempting a term which many would like to use for any undetailed transcription approaching phonemic transcription. For one who has done more than any other man to provide a uniform system of transcription for all phoneticians, he seems peculiarly out of place as the one who has at the same time done more than any other man to disrupt uniformity. As the best known phonetician of his time, as author of many excellent books, and as long-time editor of *Maître Phonétique*, he has been in the most strategic position in the world for promoting the use of the alphabet he helped develop, the International Phonetic Alphabet (IPA). To be sure, he states that he does use it, and he must believe that his distortion of it is not serious. But the fact remains that for years every elementary student of mine has had to have a "translation" of the "broad transcription" vowels, in order to be able to read *Maître Phonétique* and the *Pronouncing Dictionary of English* (Dutton, 1937). Moreover, foreign students of English, whom Jones believes (pp. 28, 29) to be particularly aided by

his "broad transcription," are actually handicapped by it. Many of them (e.g., Latin-American students), have no [ɪ] in their languages, and are misled by the symbol [i], which they assume to have the same vowel quality as [i:], key-words notwithstanding. All such students are confused by the misuse of length signs.

Even when it was first used, the "broad transcription" alphabet could not be justified as being desirably phonemic, since phonemics was relatively under-developed then. Very little of it can be justified by phonemics now. For despite his recent book *The Phoneme* (Heffer and Sons, 1950), Daniel Jones is not by basic inclination a phonemicist, and uses no more of phonemics in his phonetics text than the most cautious phoneticist would regard as desirable — less than two pages of discussion in this text and that relating only to such phenomena as front and back [k] and clear and dark [l]. He has never, so far as I know, adequately justified his use of the lengthening sign [:] as a diacritic distinguishing such minimal differences as between [pul] and [pvl], which, as all must know, he transcribes as [pu:l] and [pul]. In the present text, handicapped by having "used up" his lengthening sign as such a diacritic, he uses no length sign at all, though he discusses duration of vowels fully. (In fairness, one must add that there is no necessity of a length sign for vowels in most English, since length is never phonemic except in a few pairs of words such as *card* [ka:d] — *Cod* [kad] in southern American, a dialect which Jones does not discuss. He doubles the symbol for a long consonant, as do the Italian phoneticians.

It is unfortunate that in a critique, as in some deliberative bodies, the time taken in disagreement crowds out adequate expression of agreement. It would be a heavy sin of omission not to mention such notable virtues of this book as the following:

1. The treatment of that fountain-head of so many of the sound changes which characterize the evolution of language — assimilation.
2. The skillful separate treatment of the phenomena of syllable stress (force), intonation (pitch), and duration, and the combination of the three in emphasis (word stress, sense stress).
3. The extension of intonation (pitch variation, speech tune) to cover the melodic aspects of expressing varying meanings in different dialects.
4. The objective calm in which the whole excellent book is written. There is no violation of modesty in *The Pronunciation of English*, yet it is written with a sense of such completeness of scholarly thinking that the reader, even when he disagrees, has only the gravest respect for the opinions expressed. For Daniel Jones is one of the few really "greats" in English phonetics, abundantly deserving a place in the sparse company of Alexander Melville Bell, A. J. Ellis, Henry Sweet, and J. S. Kenyon.

C. M. WISE

Louisiana State University

SPEECH CORRECTION ON THE CONTRACT PLAN. By Ruth B. Manser (third Edition), New York: Prentice-Hall, Inc., 1951; pp. xvi + 408. \$4.75.

In this third edition the author has retained the earlier plan and procedure, one based on the Daltonian method, but has amplified the practice materials.

Parts I and II give brief discussions of the physiology of the vocal mechanism and of the speech mechanism, a lengthier presentation of the sounds of English speech, and the Klinghart method of teaching intonation. Functional defects, organic defects and emotional disorders are discussed in twelve pages. Part III contains 130 pages of exercises: exercises for relaxation, tongue and jaw exercises, exercises for particular speech sounds, and voice exercises. Part IV includes contracts, varying in number from ten to fifteen, for each of the following defects: careless speech, nasalized vowels and diphthongs, foreign accent, lisping, defective phonation (articulation), stammering, breathiness, hoarse voice and throatiness, nasality and denasalization.

A mechanistic approach is used throughout. Although in the chapter on emotional disorders the author states, "Speech problems that result from an emotional condition are merely symptoms of a malady. . . . Speech exercises by themselves cannot be expected to bring about a cure;" nevertheless even the contracts for the stutterer consist almost entirely of words, phrass, sentences, and paragraphs of graded levels of difficulty for the student to read "smoothly and freely."

The book is designed for adolescent and mature students. Furthermore, it seems to be designed for students who are highly motivated since contact with the teacher is brief. The first meeting is for diagnostic purposes and for the assignment of the suitable contract. The author notes, "It may be wise at first to read over the Procedure, Caution, Practical Material, and Test with the student to make sure that he understands exactly how to go to work." From then on the student is on his own—even if the contract is in ear-training—until he feels that he is ready to take the test. He then returns to the teacher and, if he passes the test satisfactorily, is assigned the next contract.

Although this book may prove to be most valuable in certain cases, the emphasis placed upon treating the speech defect rather than the speech defective person seems to limit its usefulness in the majority of cases.

PEGGY HARRISON

Southern Methodist University

DISCUSSION METHODS. By Jasper Vanderbilt Garland (Third Edition), New York: H. W. Wilson, Co., 1951; pp. 376; \$3.00.

The major part of Professor J. V. Garland's textbook, *Discussion Methods*, consists of recent illustrations of a variety of types of group discussion. As is pointed out in the preface to the first edition, the author did not take a descrip-

tion of a method and then set out to find an example to fit it. Rather he found what, in his opinion, represented practical illustrations of group reflective thinking, and then he adapted his terminology and rules to fit these examples.

The author obviously means to teach discussion by example and not by rule. Although there are brief descriptions of such discussion phases as the committee discussion and hearing, the symposium, and the colloquy, the five parts of the book (informal discussion, formal discussion, radio discussion, methods in combination, and sociodrama and group dynamics) consist chiefly of manuscripts of student discussions, the results of adult education efforts at discussion, civic club lecture forums and the like.

An evaluation of this book involves two questions. First, is it wise to teach discussion largely by example? Second, if it is wise, are these the best examples for instructional purposes?

The advocates of instruction by example are many. St. Augustine specifically advised advanced students against the study of rules and stressed proper models. The Dewey-Kilpatrick philosophy of education would seem to agree with Professor Garland's approach. Other textbooks in the field of discussion such as those by Ewbank and Auer, A. Craig Baird, and McBurney and Hance place much more emphasis on instructional material. However, the fact that Professor Garland's book deals mainly with examples does not mean, of course, that in his instruction he does not point out to his students certain rules and patterns of procedure. In fact his appendices would lead us to believe that he does. And the lack of the examples in the other books mentioned does not infer a lack of the use of illustrative discussions in their teaching. Therefore we may answer the first question by saying that Professor Garland's technique of teaching discussion largely by example is one legitimate approach. The success of the book would of course depend on the ability of the instructor to apply the examples successfully.

However, when we come to the second question, are these the best examples for instructional purposes, two problems arise. First, is a dead manuscript really illustrative of discussion or should the examples rather be recordings? Second, was it wise to choose so many discussions by college students? A recent comparison of several written texts of General MacArthur's speech to Congress showed numerous deviations from the words appearing on a record made at the time the speech was delivered. The accounts of the discussion in Garland's book have undoubtedly received much editing and are far smoother than were the original extemporaneous discussions. Garland himself would be the first to say that the examples lack the aliveness of recordings. Perhaps instead of publishing a book aimed at teaching discussion by example we ought instead to get out a good volume of records which could be purchased at a minimum cost.

If we must be satisfied with text of discussions, those chosen by Garland are very satisfactory. Seven of those by students of various colleges and universities are seriously lacking in evidence and unless this were pointed out to students using the text they might be led to believe that discussion is a miraculous method of pooling ignorance to secure wisdom. However others, particularly the University of Missouri—University of Oklahoma Debate Forum, are

good examples of how ethical, argumentive, and emotional appeals must be substantiated with facts.

Professor Baird's statement in the introduction to his new book, *Argumentation, Discussion, and Debate*, to the effect that his teaching has led him to believe that a student cannot discuss properly until he is firmly grounded in the principles of argument is a challenge to Professor Garland's book. Yet *Discussion Methods* can be effective textbook for a textbook in discussion. It would certainly be of great use to any instructor who has found the written discussion text an effective device.

PAUL B. BRANDES

University of Mississippi

INVITATION TO THE THEATRE. By Frank Hurburt O'Hara and Marguerite Harmon, New York: Harper and Brothers, 1951; pp. xi + 211; \$3.00.

Invitation to the Theatre is an enlarged and revised edition of *A Handbook of Drama*. From the pleasant introduction one somehow gets the notion that after reading the book he will understand plays. The authors say:

In this book we have tried to take the reader inside the play, to help him feel the playwright's intention as caught up in theme and mood, and as expressed through character and action . . . to sharpen the playgoer's critical faculties . . . adding to his enjoyment of fine play construction, adept production, and good acting. Yes, and also with the idea that a lively analysis of plays by others may cause the ink to flow from the pen of some shy reader. . . .

After carefully reassuring the reader that nothing in the ensuing pages is definite, but all is designed to stimulate the reader to "independent thinking," the authors use seventy-five pages of their brief book to define practically every "type" of drama to be heard of at literary cocktail parties. Five pages are allotted to tragedy. Comedy, farce, and melodrama are defined, but not definitively, each in a short chapter, and all four definitions consume about thirty-two pages. Then come the less basic forms — ancient classic tragedy, neo-classic tragedy, Elizabethan tragedy, romantic tragedy, tragi-comedy, modern tragedy, and ten semi-serious to comic types, in about twenty pages. In an alphabetically arranged mortuary, even more minor forms, living and partly living and stone dead, lie side by side — burlesque, cantata, chronical play, closet drama, dance drama. For some reason even the static and the didactic play were included in this chapter.

A random sample of the inadequacy of the definitious is the definition of the masque on page sixty-four. Here the authors jumble the Greek mime, the stately sixteenth century masque, and the Commedia dell' Arte, and the mys-

etery play without managing to give a layman much notion of what a masque might have been.

O'Hara and Harmon were good enough to admit that the critic labels and generalizes after the creators have found their patterns. The form is the outward expression of the playwright's feeling about his material. He probably never says, "I will write a static play" or a comedy of manners; what he says is, "I will write about certain people"—or situations or ideas. A form, as such, has no importance, nor does the labeling of a work add much to the understanding of it. This being so, what is to be gained by introducing a person to the drama by giving him a glib collection of unclear, because too brief, definitions? Part two, some seventy-five pages, deals with the structure of the play. Character, situation, theme, and mood are chatted about as essentials. Of the twelve-page chapter on structure, six are devoted to exposition and the rest divided into little paragraphs on the exciting force, the inciting moment, development, climax, resolution, denouement. Twenty five pages of "definitions" follow. Since there is no organization of this material, except alphabetical, and no exhaustive discussion of any of the terms, one feels that the authors did not bother to seek relationship between their rather scanty notes, but simply strung them together in the easiest way.

In part three the authors relate the history of the drama from its beginnings to today, in forty pages. Part four repeats all definitions given in parts one, two, and three, and supplies some indexes, but no bibliographies to aid one in "independent thinking." The title is seductive and the easy style has been recognized by Robert M. Hutchins and Barrett Clark.

MARIAN GALLAWAY

University of Alabama

NEWS AND NOTES

The Department of Speech at the University of Mississippi has moved its speech and hearing laboratory to new quarters specially designed, built, decorated and equipped for the work of this area. Reception rooms, offices, and small clinic rooms make extensive use of one-way vision mirrors to give a maximum flexibility of opportunity for observing unseen the work of the clinic. New scientific equipment has been purchased to supplement the instrumentation already in the possession of the clinic. In addition, the plant contains a large classroom and a pleasant seminar room which will be used for graduate courses and for meetings and social activities of the local chapter of Sigma Alpha Eta. The activities of the clinic are under the direction of Professor Loyal M. Bearss.

Dorothy Richey, Associate Professor of Speech, Furman University, Greenville, S. C., received her Ph.D., in June from Northwestern University. Dr. Richey's Doctoral Dissertation subject: The Dance in the Drama of Elizabethan Public Theatres. Dr. Richey directed the Bi-Centennial Pageant of Charleston Baptist Association presented in October. She also wrote and directed the Centennial Pageant for Furman University which was presented last January and was repeated in November, for the South Carolina Baptist Association Convention held in Greenville.

The new foundation for Speech and Hearing at Vanderbilt University opened this fall with a staff of five directed by Dr. Freeman McConnell and Dr. Phillip Hood.

W. B. Whitaker, Rollins College, Winter Park, Fla., was recalled to active naval duty last February and is stationed at Tufts College Medford, Mass., as Assistant Professor of Naval Science.

Mr. Phil Gaines has taken over the duties as Professor of Speech and Radio during Mr. Whitaker's military leave. Mr. Whitaker sends greeting and best wishes to the S.S.A.

Two members of Auburn University speech staff received their doctors' degrees this summer. Joseph Mahaffey, debate coach, from Northwestern University and Clayton L. Bennett, head of Speech and Hearing Clinic, from University of Southern California.

New members of the Department of Speech, in the University of Mississippi are Mr. Loyal Bearss, Assistant Professor, formerly of Purdue University, who will direct the work of the Speech and Hearing Clinic, and Mrs. Dorothy S. Hadley, formerly of Randolph-Macon College, who will teach in the fundamentals and interpretation areas. Professor Paul Brandes has returned to the staff from a leave of absence spent at the University of Wisconsin. Professor Duncan Whiteside spent the summer studying toward the doctorate at Northwestern University. Professor Charles Munro Getchell did post-doctoral study at the same institution.

T. Earle Johnson, Head, Department of Speech, University of Alabama, was Visiting Professor at the University of Michigan, during the Summer Session. He taught courses in Phonetics and Audiology, and took part in several special programs scheduled during the summer.

Allen Bales, of the University of Alabama, has been granted a leave of absence to work on his doctorate at Northwestern. He is specializing in the field of Interpretation and will take part in the program of the National Convention in Chicago in late December.

In association with the Division of Extension the Department of Speech, at the University of Mississippi, is expanding its offerings in the area of Radio. Professor Duncan Whiteside will serve as Assistant Director of Radio for Extension and teach the departmental courses in radio. A campus station, Rebel Radio, is being set up; new equipment of the highest fidelity is being procured and plans for a new and modern radio building are being drawn up. A radio workshop will be an integral part of this program and programs of general interest will be prepared for transmission from commercial stations by tape and by direct wire.

Mary Jean Birmingham, of the University of Southern California, is the new speech correctionist at Alabama College.

Dr. Harvey Cromwell, head of the Speech Department at M.S.C.W., was elected editor of the Forensic, official publication of Pi Kappa Delta.

The sixth annual Magnolia Speech Tournament, for College and University women, will be held at Mississippi State College for Women, Columbus, on February 29 and March 1.

The program of graduate study in speech which was opened two years ago at the University of Mississippi will this year include two new theater assistantships. These positions will be opened for the first time at the beginning of the second semester. During the past year, the second of the program, five candidates took the degree of Master of Arts in Speech and Theater.

Sara Lowrey, Furman University, participated in the Dartmouth Recordings, reading three sonnets by Elizabeth Barrett Browning. Miss Lowrey and Albert T. Martin will make recordings of the Browning love letters.

The University of Mississippi Debate Club and Tau Kappa Alpha, sponsored by the Department of Speech, opened their season on October 13th in Memphis, Tennessee with an exhibition debate against Memphis State College before a high school workshop on the present high school question. Meetings of these groups will be held jointly twice a month; one meeting will be devoted to an intra-club tournament (discussion, public speaking, debate, etc.) and the other will be devoted to the holding of open forums on important topics of the day. The squads are planning two tours, one in November to Illinois, Indiana, and Southern Wisconsin, and another in March, to Texas, Arkansas and Louisiana. In addition to these activities, the following items are on the tentative schedule:

(1) three high school workshops, one at the University, one at Vicksburg and one at Columbia; (2) the TKA Southern Tournament which will be held this year at the University of Mississippi; November 30 and December 1; (3) the S.S.A. tournament in Jackson; (4) the All-Southern Debate Tournament at Agnes Scott College; (5) the Mississippi Youth Congress in Jackson; and (6) the usual series of exhibition debates held before the high schools of Mississippi.

Mrs. Florabel H. Wolff, graduate student at the University of Florida, is speech correctionist in the Lowndes County schools of Georgia.

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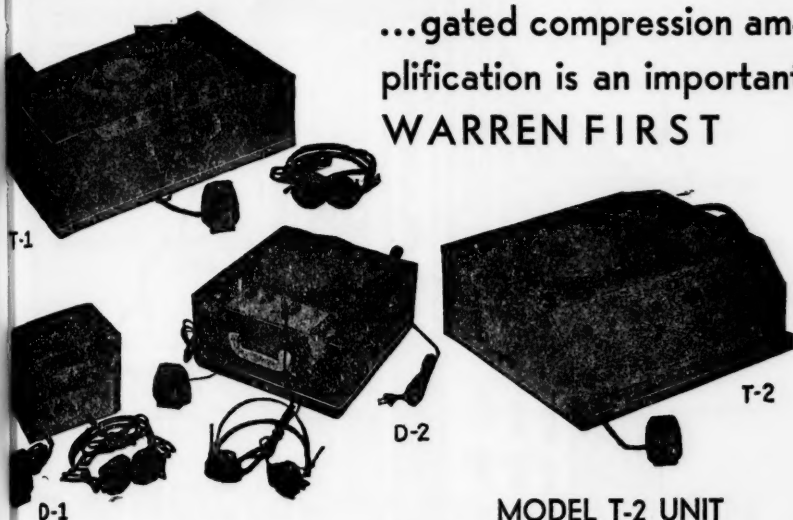
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